



Newsletter

April 4, the Bolshoi Historic Stage - premiere of Christopher Wheeldon's ballet [The Winter's Tale](#)

Composer — [Joby Talbot](#)

Set and Costume Designer: [Bob Crowley](#)

Music Director — Anton Grishanin

Video Designer — [Daniel Brodie](#).

Lighting Designer — [Natasha Katz](#).

Associate Set Designer — [Jaimie Todd](#). Ballet Masters — [Jacquelin Barrett](#), [Jonathan Howells](#), [Piotr Stanczyk](#), [Zenaida Yanowsky](#), [Charles Andersen](#), [Jason Fowler](#).

The main parts on the day of the premiere performed by: Olga Smirnova as Hermione, Maria Vinogradova as Perdita, Denis Savin as Leontes, Kristina Kretova as Paulina, Erick Swolkin as Polixenes, Vladislav Lantratov as Florizel — First act. Unfortunately, Lantratov was injured in the beginning of the second act, and David Motta Soares replaced him in this role in the second and third acts.

The premiere series also includes: Evgenia Obraztsova (April 5, 7), Kristina Kretova (April 6, 12:00) as Hermione; Daria Khokhlova (April 5, 7), Alexandra Trikoz (April 6, 12:00) as Perdita; Artem Ovcharenko (April 5, 7), Igor Tsvirko (April 6, 12:00) as Leontes; Vyacheslav Lopatin David Motta Soares as Florizel; Yanina Parienko (April 5), Angelina Vlashinets (April 6, 12:00), Kristina Kretova (April 6) Anna Balukova (April 7) as Paulina; Alexander Vodopetov (April 5, 7), Anton Savichev (April 6, 12:00) as Polixenes, and others.

[Cast details](#)

Libretto by Christopher Wheeldon and Joby Talbot after the play of the same name by William Shakespeare.

The renowned British choreographer staged one of his best ballets in 2014 for Covent Garden and dedicated it to his father Peter Wheeldon (1935–2014).

Royal Ballet School graduate and former NYCB soloist Wheeldon worked at the Bolshoi having staged there a one-act production *Misericordes* to music by Arvo Pärt (2007) inspired by Hamlet's plot lines. How the choreographer has returned to



Hermione — Olga Smirnova, Leontes — Denis Savin, Mamillius — Lev Timoshenko, Polixenes — Erick Swolkin.
Photo by Damir Yusupov

the Historic Stage with a new production based on a so-called “late” piece of the great English playwright.

Performances at the Historic Stage take place on April 5, 6 (12:00 and 19:00) and 7 (14:00).

A video about Wheeldon rehearsing [The Winter's Tale](#) appeared on the theatre's YouTube channel for the premiere.



Christopher Wheeldon speaks about his ballet and the rehearsal process in a new video on the theatre's [YouTube channel](#)
Prima Evgenia Obraztsova and principal dancer Artem Ovcharenko speak about the ballet and their roles in a video on [YouTube](#)

“A particle of Lear here, a scratch of Otello there, the characters seem to come from different plays, a mishmash of themes and genres,” the choreographer says in an [interview](#) about Shakespeare's *The Winter's Tale*. The theme of forgiveness has become the main point for the director. “I liked the idea of the controversy between light and

darkness very much. ... Creating something most open and joyful in contrast to the agony of the first act. And putting both worlds together in the third act to make the theme of forgiveness and redemption heard clearly. ...”

March 22, Pokrovsky Chamber Stage held the premiere of two single act operas by Gian Carlo Menotti (1911–2007) [The Telephone](#) and [The Medium](#).

For 10 years after World War II Gian Carlo Menotti was considered the most famous modern opera composer in America. He wrote more than 20 operas during his life. To stage Menotti's operas the Bolshoi management invited a young director [Alexander Molochnikov](#), a GITIS Academy graduate (the class of Leonid Heifetz). His drama productions 19.14 (2014), Rebels (2015) and 19.17. The Bright Way (2017) as well as the musical evening Night of the Lovers are on stage in Moscow. Last May Molochnikov staged a mini-performance within the programme Cantata. Lab at Beethoven Hall.

Music Director and Conductor — [Alexei Vereschagin](#)

Set Designers — [Sergei Tchoban](#), [Agniya Sterligova](#)

Costume Designer — [Maria Danilova](#)

Lighting Designer — [Aivar Salikhov](#)



The Telephone and The Medium by Alexander Molochnikov at the Chamber Stage. Photo by Vladimir Mayorov

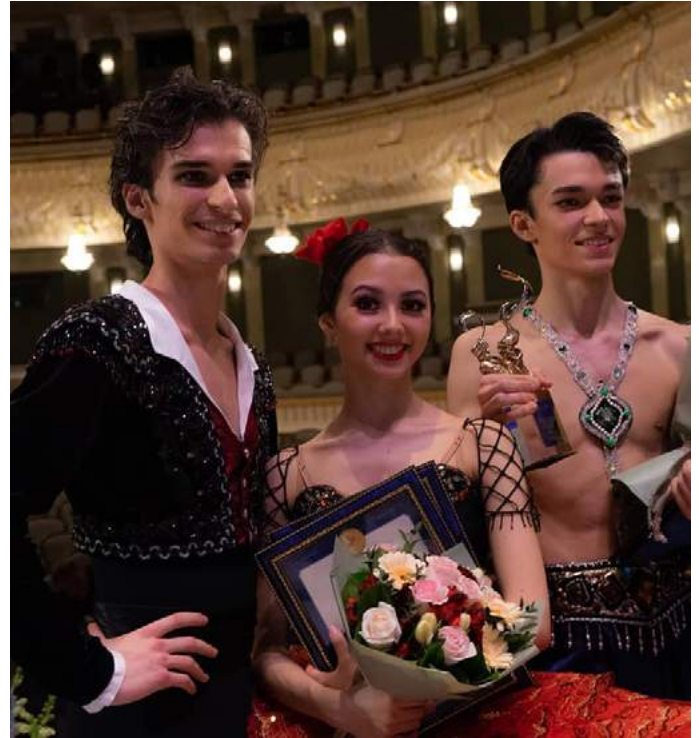
On March 26, at the New Stage of the Bolshoi the winners of the [4th All-Russia Young Dancers Competition Russian Ballet](#) were announced.

Grand Prix was given to the student of Moscow State Academy of Choreography (MSAC) Dmitri Smilevsky.

Elizaveta Kokoreva (MSAC) and Michael Barkidjija (Vaganova Ballet Academy) won the 1st Prize. Alexandra Khiteyeva and Marco Pietari Yusele (Vaganova Ballet Academy) received the 2nd Prize. The 3rd Prize went

to Anastasia Plotnikova (MSAC) and Alexei Khamzin (Perm Ballet School)

The 28 graduate students of choreographic colleges throughout the country took part in the final competition. [Press release](#) (*.pdf)



Denis Zakharov, Elizaveta Kokoreva and Dmitri Smilevsky, March 26, the Bolshoi New Stage. Photo by Alisa Aslanova

Five of the seven winners of the 3rd All-Russia Young Dancers Competition Russian Ballet that also took place at the New Stage (April 28, 2017) were later employed at the Bolshoi Ballet company — the Grand Prix winner [Denis Zakharov](#) (MSAC), the 1st Prize winners [Eleonora Sevenard](#) and [Egor Gerashchenko](#) (Vaganova Ballet Academy), and the 3rd Prize winners — [Anna Grigorieva](#) (Perm Ballet School) and [Mark Chino](#) (MSAC).

The winners are rewarded with commemorative medals and diplomas. The Grand Prix winner receives the right to complete his training at the ballet company of one of the leading theatres of Moscow or Saint Petersburg.

The steering committee of the Russian Ballet Competition on the Culture and Social and Cultural Initiative Foundation [website](#).

Events

March 22, 23 and 24 (14:00) — The opera [Manon Lescaut](#) by Giacomo Puccini at the Historic Stage.

Director — Adolf Shapiro

Music Director — Jader Bigjamini

See more about the history of the opera's creation at the theatre's [website](#).

The main role performed at the premiere performance by the world famous Basque soprano [Ainhoa Arteta](#) (March 22, 24) and — for the first time at the Bolshoi — Merited Artist of Russia Elena Razgulyaeva (debut on March 23).

The Turkish tenor [Murat Karahan](#) (since 2018 the head of the Directorate General of State Opera and Ballet of Turkey) (March 22, 24) and the participant of premiere performances Riccardo Massi (March 23).

Cast details

Conductor (all days) — Anton Grishanin

March 22, 23 (12:00 and 19:00) and 24 (14:00) at the New Stage — the ballet [Coppelia](#) by Leo Delibes in the choreographic version by Sergei Vikharev.

Casts

Conductor — Pavel Klinitchev (all days)

The head of the Bolshoi ballet company Makhar Vaziev in a video [Coppelia: Staging and Reconstruction](#).



Vyacheslav Lopatin as Frantz. Photo by Elena Fetisova

The partner company of the Bolshoi [Bel Air Classiques](#) announces the release of DVD and Blu-ray of the ballet.

The live streaming of [Coppelia](#) revival from the New Stage was available to the world audience in June 10, 2018. The recording is expected to appear on April 12, 2019.

March 28, 29, 30, 31 (14:00) at the New Stage — the opera [La Boheme](#) by Giacomo Puccini, that was the last premiere of the Bolshoi's 242 season.

Cast details

Conductor — the chief conductor and art director of Bolshoi Theatre Tugan Sokhiev.



La Boheme by Giacomo Puccini. Photo by Damir Yusupov

April 3 and 4 at the New Stage — opera by Gaetano Donizetti [Don Pasquale](#) staged by [Timofei Kulyabin](#).

Music Director — Artistic Director of the Polish Radio Symphony Orchestra and the orchestra of Szymanowski Musical Academy in Katowice [Michał Klauza](#). The scenography of Don Pasquale was done by the same team that worked on the Bolshoi's latest opera premiere Rusalka by Antonín Dvořák:

Set Designer: [Oleg Golovko](#)

Costume Designer: [Galya Solodovnikova](#), Lighting Designer: [Denis Solntsev](#), Dramaturge: [Ilya Kukhareenko](#) (curator of the Bolshoi's project Cantata. Lab, along with soloists of Bolshoi Theatre YAOP and students of director's workshops of Oleg Kudryashov and Dmitri Brusnikin.)

Production details

Conductor (all days) — conductor-in-training of the Bolshoi Theatre, senior lecturer of the Gnessin Russian Academy of Music and the head of the Academy Orchestra [Alexander Soloviev](#).

Casts

[A video for the premiere of April 19, 2016](#)



Vladimir Komovich, Vasily Ladyuk, Marco Filippo Romano, Alexander Soloviev, Guzel Sharipova and Alexei Tatarintsev at the curtain calls after the performance of Don Pasquale, the New Stage, April 3. Photo by Marina Milverton

April 6 (at 12:00 and 19:00) and 7, at the New Stage — opera by Pyotr Tchaikovsky [Iolanta](#).

The premiere of the Sergey Zhenovach production was on October 28, 2015.

[The performance details](#)

Conductor — Alexander Soloviev.

[Casts](#)

On March 25, the [Culture Professional's Day](#), the Minister of Culture of the RF Vladimir Medinsky held a high-profile awards ceremony. Culture professional were awarded with state and corporal awards. The Bolshoi prima Anna Nikulina was given the title of Merited Artist of Russia.

[The awards ceremony at the Ministry of Culture website](#)



Anna Nikulina — Merited Artist of Russia, March 25.
Photo by Victor Vasenin/ [the RF Ministry of Culture](#)

On March 25 at the Bolshoi Theatre the [Minister of Culture of the RF](#) Vladimir Medinsky held a meeting with the heads of the leading theatres on the new criteria and rules of the state funding of theatre's touring activities. The large-scale programme Big Tour turns five this year.

The Ministry together with the Federal Centre developed the rules for Touring Activities Support. The Bolshoi CEO Vladimir Urin took part in the meeting along with directors of other theatres.

On March 27, the Theatre Day, legends of Russian stage — Inna Churikova, Vera Karpova, Stanislav Lyubshin and many others — were awarded with special prizes of the Theatre Professionals Union Golden Mask for Outstanding Contribution to Theatre Art. [Rossia-K video report](#) — The Special Prizes Of The Theatre Professionals Union Golden Mask Awarded At The Bolshoi.

On March 25 at the Bolshoi Theatre the Minister of Culture of the RF Vladimir Medinsky held a meeting

with the heads of the leading theatres on the new criteria and rules of the state funding of theatre's touring activities. The large-scale programme Big Tour turns five this year.

The Ministry together with the Federal Centre developed the rules for Touring Activities Support. The Bolshoi CEO Vladimir Urin took part in the meeting along with directors of other theatres.



The Bolshoi principal dancer, performer of the main role of Nureyev in the ballet of the same name Vladislav Lantratov and Helen Mirren at the 2nd awards ceremony of international professional musical prize BraVo in the field of classical art. Nureyev by Ilya Demutsky was named the Ballet of the Year.

Photo by Pavel Rychkov

On March 27, the Theatre Day, legends of Russian stage — Inna Churikova, Vera Karpova, Stanislav Lyubshin and many others — were awarded with special prizes of the Theatre Professionals Union Golden Mask for Outstanding Contribution to Theatre Art. [Rossia-K video report](#) — The Special Prizes Of The Theatre Professionals Union Golden Mask Awarded At The Bolshoi.



[National Artist of Russia Yuri Loevsky](#)

March 22, Beethoven Hall hosted the concert [In Honour of Yuri Loevsky](#), the Bolshoi Theatre Orchestra Soloist Jubilee.

The Bolshoi Orchestra soloist (1970-1983), concert-master of the cello group of the National Philharmonic Orchestra of Russia, National Artist of Russia Yuri Loevsky performed sonatas by Antonio Vivaldi, Ludwig van Beethoven and Dmitri Shostakovich. Piano – Pavel Dmubrovsky.

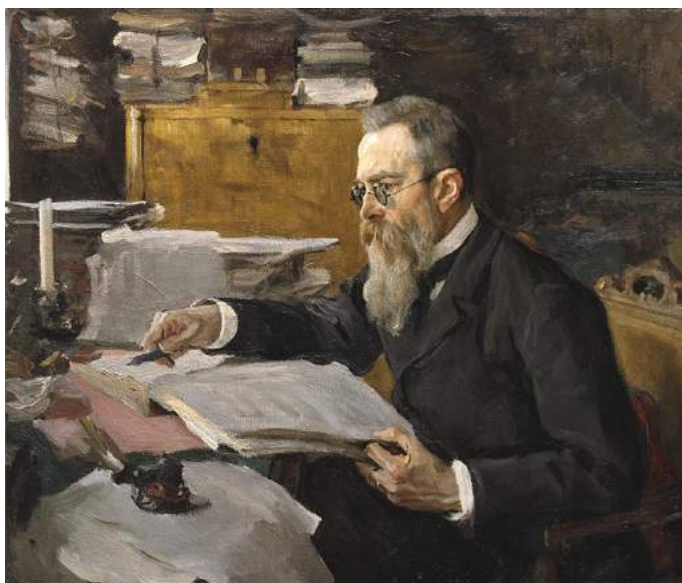
[Concert details](#)

March 26, Beethoven Hall – [Johannes Brahms' Chamber Music Evening](#).

The programme included: Clarinet Trio in A minor, op. 114, Piano Quartet in G minor No. 1, op. 25. The Garden of Joy and Sorrow by Sofia Gubaidulina.

March 30 – the Bolshoi Opera soloists concert [In Honour of the 175th Anniversary of Nikolai Rimsky-Korsakov](#).

The programme included romances and songs to verses by Apollon Maykov, Alexander Pushkin, Adelbert von Chamisso, Alexei Tolstoy, Nikolai Shcherbina; scenes, soliloques, songs and duets from operas Kashchey the Deathless, May Night, Sadko, Piano Trio in C minor.



Valentin Serov. Portrait of Nikolai Rimsky-Korsakov, 1898; oil on canvas, 94x111 cm; STG

March 31 – [the Bolshoi Orchestra and Chorus artists presented the Tongue-Out-Cheek Concert](#).

The first part included pieces by Scott Joplin, Henry Mancini, Glenn Miller, Heitor Villa-Lobos, as well as the concert participants' own works – Kirill Nosenko, Stepan Khudyakov and Nikolai Popov. The second part included a mini-opera by Alexander Kulygin Payback for Carelessness, or The Cat's House based on the fairytale by Samuil Marshak

The 210th anniversary of the birth of Nikolai Gogol (April 1, 1809) was celebrated at Pokrovsky Chamber Stage with two operas of great Russian composers based on his works.

[Cherevichki](#) by Tchaikovsky, libretto by Yakov Polonsky based on the story Christmas Eve, – March 28, 29, 30.

The première took place on November 28, 2008.

[About the production](#)

[Casts](#)

Conductor – [Alexei Vereshchagin](#).



Gennady Rozhdestvinsky and Dmitri Shostakovich at the rehearsal of *Nose* by Boris Pokrovsky, 1974. Photo by Vyacheslav Polunin

April 4 – Shostakovich's opera [Nose](#), libretto by Eugeny Zamyatin, Georgy Ionin, Alexander Preis and Dmitri Shostakovich based on the same-named novella by Nikolai Gogol.

Stage Director – Boris Pokrovsky

Conductor at the premiere – Gennady Rozhdestvinsky

The première took place on September 12, 1974.

[About the production](#)

[Cast](#)

Conductor – [Alexei Vereshchagin](#).

[See more about the opera](#)

On April 3 at the Bolshoi a [press conference](#) took place on the occasion of the declaration of cooperation between the Bolshoi Theatre and Van Cleef & Arpels jewellery house. The company became an official sponsor of the Bolshoi. The joint press conference was attended by the Bolshoi Director General Vladimir Urin, the ballet company director Makhbar Vaziev, Van Cleef & Arpels president and CEO Nicolas Bos, the company executive director in CIS and Turkey Tatiana Ivanova and the Bolshoi press secretary Katerina Novikova.



Nicolas Bos, Vladimir Urin,
Makhar Vaziev, Katerina Novikova

Vladimir Urin and Nicolas Bos mentioned that the creative friendship of the Bolshoi and Van Cleef & Arpels began in 2012 when the ballet *Jewels* by George Balanchine was being prepared. The style of the house's jewels had enchanted the choreographer as far as in 1960s (the idea of the ballet is thought to be inspired by the "jewels" of Van Cleef & Arpels) and was reflected in sets and costumes created especially for the Bolshoi premiere. Five years later, in 2017, Van Cleef & Arpels were a partner in the production of the ballet *Nureyev*. Nicolas Bos emphasised that cooperation with the theatre opens a new chapter in the history of the house.

On April 7 there were screenings of the ballet *Golden Age* in cinemas all over the world. Music by Dmitri Shostakovich, choreography by Yuri Grigorovich. Screening of October 16, 2016.)

Main roles performed by: Nina Kaptsova as Rita, Ruslan Skvortsov as Boris, Mikhail Lobukhin as Yashka, Ekaterina Krysanova as Lyuska, and Vyacheslav Lopatin as the Variety show compere [Cast details](#).

The Bolshoi prima Anna Nikulina speaks about the production and confesses her love of tango in a new video on the [theatre YouTube channel](#).



The Bolshoi prima Anna Nikulina, who appears as Rita in the ballet, speaks about the production and confesses her love for tango in a new video on the [theatre YouTube channel](#).

[Tickets](#)

[See more about the Bolshoi ballet screenings](#)

Bolshoi Mourns the Loss



Victor Hochhauser (27.03.1923, Košice, Czechoslovakia — 21.03.2019, London, UK). Photo by Katerina Novikova

The art world has suffered a grievous loss — the outstanding impresario Victor Hochhauser aged 95 died in London.

For more than half a century Victor Hochhauser and his spouse Lilian were permanent promoters of the Bolshoi's tours in London. The Hochhausers contribution to the development and forging of Russian-British relations was priceless — they were the first to bring great Soviet musicians and companies to the West, and during the 60 years of their impressive career they presented the world with the brightest stars of Russian culture including Dmitri Shostakovich, Evgeny Mravinsky, Svyatoslav Richter, David and Igor Oistrach, Emil Gilels, Leonid Kogan, Kirill Kondrashin, Evgeny Svetlanov, Mstislav Rostropovich and Galina Vishnevskaya, Gennady Rozhdestvensky, Maya Plisetskaya, Natalia Makarova, Rudolf Nureyev, Mikhail Baryshnikov, the Folk Dance Ensemble of Igor Moiseyev as well as famous Russian orchestras including the Leningrad Philharmonic Orchestra and the State Orchestra.

In 1961 they were producers of the Kirov Ballet tour at Covent Garden (it was the first western tour of the Leningrad company), and in 1963 for the first time they

presented the Bolshoi Ballet at the same stage. In 1999 they introduced British audiences to the Bolshoi Opera.

The CBE Victor Hochhauser and his wife Lilian were awarded with the Order of Peoples' Friendship and a special award of the Ministry of Foreign Affairs of Russia for their contribution to promotion of Russian art.

The State Academic Bolshoi Theatre of Russia gives its heartfelt condolences to Lilian Hochhauser, their children, friends and colleagues of the great impresario.

Condolences to Mrs Hochhauser from Director General Vladimir Urin on behalf of the Bolshoi Theatre at the [theatre's website](#).

The passing of Victor Hochhauser reported by:

[TASS](#)

[Vesti.Ru](#)

[Mir 24](#)

[Ren-TV](#)

[360° TV channel](#)

[Life.ru](#)

[Gazeta.Ru](#)

[IA Regnum](#)

[News.ru](#)

[Kommersant](#)

[Komsomolskaya Pravda](#)

[Izvestia](#)

[Argumenty i Fakty](#)

And hundreds of other media.

Press analysis:

Russian mass media

National media widely cover the premiere of the ballet The Winter's Tale at the Bolshoi Historic Stage.

The choreographer: Christopher Wheeldon is a guest of The Main Role programme on the [Kultura TV channel](#). Broadcast April 3, 19:45.



Christopher Wheeldon in The Main Role programme on the Kultura TV channel

“All roles, all characters are very distinct. It is a sheer pleasure for the actors to take part in such a performance,” pointed Makhar Vaziev, the head of the Bolshoi Ballet, in the [Kultura report](#). “Best scenic solutions are always metaphorical. They enclose all main ideas, there is much poetic sense in them. And most of all they let the audience interpret what they see,” the costume designer Bob Crowley says.

The channels reported the premiere:

[Rossia 1](#)

[NTV](#)

[TVC](#)

[Kultura](#)

Olga Svistunova of [TASS](#) prepared a big feature article about The Winter's Tale production and the story of the ballet's creation. “Comparing London and Moscow productions the choreographer admitted that ‘generally both stagings are identical’. ‘Yet when you deal with interesting artists, bright individuals, they may occasionally offer something of their own, even change some movements. I am always open to it, and such minor alterations are, of course, present. Something more expressive has appeared,’ Wheeldon says.”

On the eve of the premiere, before the dress rehearsal, Wheeldon told the reporters including that of RIA Novosti that working on the production was like running a complex experiment – theatre directors seldom choose this play due to a sophisticated plot and thorough research into characters that change in every act of the production.

[Kultura newspaper](#) publishes Wheeldon's interview.

... Kultura: Has the Bolshoi company and the theatre itself, led by a different team now, changed in any ways during past 10 years?

Wheeldon: The approach to administration and the artists' attitude to what's going on seem to have become more European. During the past 10 years, the dancers have worked with foreign choreographers and had a chance to try most of the various types of movements and that has strongly broadened their outlook. The Bolshoi artists are unbelievably industrious and they plunge into the creative process desperately.

Announcements and other articles appeared on:

[Radio Mayak](#)

[Orpheus Radio](#)

[TASS](#)

[Regnum](#)

[Rambler](#)

[ClassicalMusicNews.Ru](#)

[Novye Izvestia](#)

[Gazeta.Ru](#)

[Kommersant](#)

[Kommersant. Weekend](#)

[Teatral](#)
[Nezavisimaya Gazeta](#)
and other sources.

“It is what we may encounter in the nearest future and the active participation of artificial intelligence in our life, that happens more and more often every day, and some nostalgia for something very simple and human in a world consumed with modern technologies,” the stage director of operas *The Telephone* and *The Medium* Alexander Molochnikov told Lidia Alyoshina of [Kultura TV channel](#).

Rossia 24: “This is an experiment of the 26-year-old director Alexander Molochnikov, the author of sensational performances at Chekhov MAAT. This time he promises to turn an opera by an American composer Menotti into an hour-and-a-half theatre clip and a spiritualist session at the same time.”



Director Alexander Molochnikov answers the reporters' questions. Photo by Katerina Novikova

Two operas share the joint space created on stage by the renowned architect Sergei Tchoban, Olga Svistunova of [TASS](#) reports. Intensely in-demand in Germany as well as in Russia (living between the two countries) Tchoban is the author of more than 20 major projects.

Among his achievements there are famous buildings in Berlin, Hamburg, Dusseldorf and other German cities as well as those in Moscow including The Federation tower in the Moscow City business centre (a joint project with Peter Schweger) and in Saint Petersburg — for example, Benois business-centre and the European Embankment.

[Moskvich magazine](#) publishes Sergei Tchoban's contemplations on the feeling of future coming-to-life in today's Moscow and on what he would like to change in the city.



Sergei Tchoban is the set designer of the *The Telephone* and *The Medium*

The premiere announced by:

[Kultura channel website](#)
[Kommersant-Weekend](#)
[Teatral-Online](#)
[Regnum](#)
[Daily-Afisha](#), [Yandex](#)
[Vash Dosug](#)
[Radio Orfei](#)
[Profile](#)
and [Vogue](#)

The winners of the award BraVo in the field of classical art were announced at the Bolshoi. The event was widely covered by media.

[Pervy Kanal](#)
+ [www.1tv.ru](#)
[Kultura](#)
[NTV](#)
[MIR24](#)
[Life](#)
[Komsomolskaya Pravda](#)
[Vecherniya Moskva](#)
[Argumenty i Fakty](#)
and many others.

The news of Nureyev winning the Ballet of the Year award was published separately.

[TASS](#)

[RBK](#)

[Interfaks](#)

[Vedomosti](#)

[Kommersant](#)

[Rossiiskaya Gazeta](#) publishes a photo-report of the event

[Teatr.](#)

[Moskovsky Komsomolets](#)

[NEWSmuz.com](#) publishes an interview with the Bolshoi Opera soloist Igor Golovatenko who has won the Casta Diva prize as the Singer of the Year (Yeletsky in The Queen of Spades by the Bolshoi, and Salzburg Festival “enchanted Salzburg with the new image of troubled Yeletsky”; Count Di Louna in Verdi’s Troubadour by Bayerische Staatsoper, Munich.) The singer will appear in the main role in the new production of Eugene Onegin at the Bolshoi Igor Golovatenko told NEWSmuz.com about his current career and plans for the future.



Igor Golovatenko

Dmitri Vdovin’s Immediate Circle was aired on Sunday, March 31, 17:35 at [Rossia-Kultura channel](#).

“Everybody in the opera world knows this man’s name,” the announcement says. “He is the one to light the stars on the opera horizon. When we hear the news of another Russian rising opera star winning a prestigious competition you may be virtually always sure that sitting among the audience there was their teacher - professor Dmitri Vdovin. It is he who is in charge of the Bolshoi Youth Opera Program for 10 years already. And today his students and colleagues — all those to whom his lessons have sunk in — came to our studio!”

Guests in the studio — Ruzanna Lisitsian, Vasily Ladyuk, Nikolai Kazansky, Anna Aglatova, Maxim Mironov, Sergei Romanovsky, Katerina Novikova, Irina Gorbunova, Ilya Kutyukhin, Vasilisa Berezhanskaya, Bogdan Volkov, Andrei Zhilikhovsky and others.

Oksana Volkova, Venera Gimadieva, Nadezhda Karayazina, Kristina Mkhitarian, Igor Golovatenko, Dmitri Korchak shared their video ‘confessions of love’ to their Master from all the world.

Host — Anatoly Malkin.

[The programme on YouTube](#) (52’13”)



Dmitri Vdovin’s Immediate Circle
on [Rossia-Kultura channel](#)

Moscow French-speaking publication [Le Courrier de Russie](#) publishes an article by a dance critic Anna Gordeyeva La Sirène du Bolchoï: “... Director General of the Bolshoi Vladimir Urin... Offered a young man [the director of scandalous Tannhauser in Novosibirsk] two projects: Don Pasquale by Donizetti and Rusalka by Dvořák. //”



Oleg Dolgov as the Prince and Dinara Alieva as Rusalka
Photo by Dmitri Yusupov / [Le Courrier de Russie](#)

By the way, here [in Rusalka] the brilliant soprano Dinara Alieva, glorious diva with a steady and impressive international career, accomplishes a feat. She sinks into her character completely – a pathetic and unkempt girl dreaming of high heels and a beautiful wedding dress into which she literally dives like into a swimming pool. Only the singer's splendid voice stays the same. //

... Fantasy is more important than the trivial squalor of life; through this message, Kulyabin declares his passion for theatre. And this declaration of love is one of the most convincing on the Russian stage since the beginning of the 21st century.

“In March the Bolshoi presented two opera premieres: Rusalka by Antonín Dvořák at the New Stage, director Timofei Kulabin, and two ‘shorts’ by Gian Carlo Menotti The Telephone and The Medium combined into one production at the Pokrovsky Chamber Stage by the young director Alexander Molochnikov, this work was his debut on the territory of opera,” Maria Babalova of [Vecherniya Moskva](#) says. “All three titles hit the Bolshoi schedule for the first time. These two opuses are united by the drive to modernity. Rusalka mixes fairy-tale and reality. The director sarcastically enjoys castigating the evils of today's society – drug addiction, sex trade, greed for gain.” The critic notes that the Bolshoi Orchestra with Ainārs Rubiķis “sounds consistently”, and marks the work of conductor Alexei Vereshchagin in Menotti's operas (and Olga Deineka-Boston as the Medium, Madame Flora, and Askar Nigamedzianov as Toby “resembling professor [Stephen] Hawking”).



[Ekaterina Shipulina in a video ad](#)

The Bolshoi ballet prima Ekaterina Shipulina's appearance in commercial video projects mentioned by

[Lenta.ru](#) (Russian women showed their love for sneakers: Russian girls filmed their chosen images for a local ad campaign of a sport retail chain) and by Russian Forbes.

Media reports that Angola president João Lourenço is coming to Moscow with a 4-day visit at the personal invitation of Vladimir Putin. The visit will include discussion of bilateral relationships, a meeting with the members of Gosduma, a business forum and an evening at the Bolshoi Theatre.

[Novosti Natsii](#)
[Ekonomika Segodnya](#)
and other sources.

[TASS](#) reported that the Bolshoi turned off its external backlighting for the worldwide Earth Hour (uniting 2 billion people in 188 countries)

[Vecherniya Moskva](#)
[RIAMO](#)
and about 50 other resources.

Press analysis:

international mass media

Booking for the Bolshoi summer tour in London opened on April 3.

[Afisha.London](#) announces the event: “The Bolshoi's enchanting production of Swan Lake created by Yuri Grigorovich, former director of the Bolshoi and an esteemed choreographer in his own right, is a masterpiece of lyricism, drama and magic. Set to Tchaikovsky's ravishing score, this timeless favourite embodies all the elements that have made Swan Lake the world's best loved ballet, as the forces of evil attempt to thwart the love between the swan-princess Odette and her Prince Siegfried. //

Tour Schedule:

29 July – 1 August

Aram Khachaturyan

Spartacus

2 – 6 August

Pyotr Tchaikovsky

Swan Lake

7 – 8 August

Dmitri Shostakovich

The Bright Stream

9 – 10 August

Aram Khachaturyan

Spartacus

12 – 14 August
Pyotr Tchaikovsky
Swan Lake
15 – 17 August
Ludwig Minkus
Don Quixote



A scene from Spartacus. Photo by Damir Yusupov

The online specialised culture news publication [Culture Whispers](#) (UK) publishes an article by Claudia Pritchard who selects the Best Dance and Opera at Covent Garden this summer. This includes the Bolshoi tour: Georgina Butler announces: “Bolshoi Ballet, Royal Opera House Summer 29 Jul 19 – 17 Aug 19, 19:30 Sat mats 14:00 The Bolshoi Ballet returns to Covent Garden, accompanied by the Orchestra of the Bolshoi Theatre, for an exciting three-week summer season showcasing four spectacular tried and tested ballets.” General booking opens on April 3, 9:00. Trailers of upcoming ballets attached. [Link to the article and the video trailers of the Bolshoi ballets.](#)



Victor and Lilian Hochhauser /The Herald

[The Scotland Herald](#) publishes an obituary by Alasdair Steven of impresario Victor Hochhauser “... it was ballet with which he will always be associated. The Bolshoi and Kirov were frequent visitors to the

West and their brilliance staggered audiences at the Royal Opera House. ... New talent burst forth and recently many Russian artists have joined UK companies as guests. That greater tolerance and understanding must be Hochhauser’s enduring legacy.”

The online specialised dance news publication [Landgraf on Dance](#) publishes a review by Ilona Landgraf of Coppelius at the Bolshoi Theatre on 23 March with Dariya Bochkova and Denis Zakharov, making their debuts as Swanilda and Frantz in the leading roles

“What would Sergei Vikharev think of his Coppelius if he was watching the matinee on March 23? ... Technique, partnering, acting, pantomime — all of these were carefully prepared and were delivered with stunning maturity — but what really matters is finding the unteachable wind that makes a performance soar. Bochkova and Zakharov both found that wind! Their rapport with the audience was remarkable, and they were rewarded with warm applause.” ... So, let’s return to Sergei Vikharev. What would he think! I think, he would be content.”

[Link to curtain calls after matinee Coppelius on March 23](#)



Sergei Vikharev and Gennady Yanin
at Coppelius rehearsal.

Photo by V. Podorozhny /[Landgraf on Dance](#)

The Argentinian daily newspaper [La Nacion](#) (Argentina) publishes an article by Néstor Tirri who reports “Shortly before his 79th birthday, Vladimir Volodia Vasiliev returns to Argentina, one of those plains of the world where he is at ease, comfortable as he comes

home, and brings his own version of Don Quixote to incorporate it into the ballet repertoire stable.

‘I loved the idea of going back to Buenos Aires,’ the former dancer confesses, ‘for me, Argentina is a country with a warm, sincere audience.’”

“Don Quixote by Vladimir Vasiliev, for the Ballet of the Teatro Colón. From Thursday, at 20, until Sunday 14, at 17.



Photo / [La Nacion](#)

Inessa Pleskachevskaya of [Belarus Segodnya](#) recollects Ivan the Terrible at the Bolshoi and justly observes that “the theatre saloon is a true institutional setting with its own rules” in her article Along With Champagne: On Saloons In Different Countries.

“I first attended the Bolshoi Theatre in Moscow (note: we also have a Bolshoi and Moscovites sometimes feel offended when they find it out) when I was 12. My father and I attended the ballet Ivan the Terrible by Yuri Grigorovich with Natalia Bessmertnova and Yuri Vladimirov in the leading roles. ... I still remember some scenes — the performance had deeply impressed my young yet already ballet-fan soul. Inversely to theatre, I wasn’t familiar with the champagne then but I remember the Bolshoi’s saloon striking me dead with sandwiches with caviar, starry sturgeon (let me see you!) and other salmon (the beginning of 80s, we never saw such things back in Gomel). We had no money for all these culinary delights yet the taste of a Belochka candy bought in that saloon I seem to remember even now.”

The French online specialised classical music publication [Olyrix](#) publishes a review by José Pons. “Tugan Sokhiev continues the theme of the Russian Spring at the head of the Bolshoi Theatre in Moscow. An exploration of the music of his country with works by Rachmaninov and Borodin: It is in the great room of the Philharmonie de Paris that Tugan Sokhiev opens his programme with a rarely performed cantata of Sergei Rachmaninov, The Spring on a poem by Nikolay Nekrasov.” “Choirs of the Bolshoi Theatre who impress as the

day before, especially in the famous Polovtsian Dances taken from Prince Igor of Alexander Borodin (opus that will enter the repertoire of the Paris Opera next season). Whether it’s the tenors with intense Slavonic clarity, the deep basses that are essential to the Russian repertoire, the radiating sopranos and the sumptuous bass contraltis, all the voices speak in unison, passing from the almost murmur of nostalgia -dance of young girls- to the vocal explosions of the men’s dance. The final -general- dares absolute virtuosity and almost immoderation.”

The French online specialised classical music publication [Olyrix](#) publishes an article by Agostino Trotta who also reviews the concert. “The magic baton of Tugan Sokhiev directs the phalanxes of the Bolshoi and enchants the audience of the Philharmonie de Paris for the concert version of Ivan the Terrible (Nikolai Rimsky-Korsakov). Back at the Philharmonie de Paris, accompanied by the Bolshoi Theatre Orchestra and Chorus of Russia, Maestro Sokhiev amazes and will receive a standing ovation.”

Le Figaro publishes a short but very positive review the by leading French critic Christian Merlin. “...The musical director proud to show what his troops are capable of: here is Tugan Sokhiev with the Moscow Bolshoi Orchestra and Choir, to which he is restoring the lost lustre over the last twenty-five years to the benefit of the Mariinsky of St Petersburg.” “In the rare ‘crane’ cantata Spring by Rachmaninov as well as in the Polovtsian Dances from Prince Igor by Borodin we enjoyed a rich sound. Colourful collected orchestral sound, very Russian in nature, as opposed to the too westernised colleagues from St. Petersburg. This is more than impressive!

(Scanned copy of article available upon request at the press department)



March 13-17 — the Bolshoi Choir, Opera and Orchestra
French tour. Conductor — Tugan Sokhiev

The French online specialised classical music publication [ResMusica](#) publishes an article by Patrice Imbaud who reviews Tugan Sokheiev and the Bolshoi Choir and Orchestra at the Paris Philharmonie performing Ivan the Terrible. “A brilliant concert that confirms the excellence of a troupe and that of its musical director Tugan Sokhiev, who is coming to the end of his tenure at the Capitole de Toulouse ... and who would not be unkind to the musical direction of a certain Parisian orchestra.”

The French entertainment news publication [Telerama](#) publishes an article by Elise Racque about “The Franco-Russian Musicales are on France Musique. “Who says ‘Russian music’ says ‘the Bolshoi’.” “The chef (Tugan Sokhiev) will be the guest of the morning programme of France Musique Thursday, and the station will broadcast Friday live from Toulouse Nikolai Rimsky-Korsakov’s opera Ivan the Terrible (better known as The Pskovitaine or The Maid of Pskov.) But it’s all week that François-Xavier Szymczak will explore in his show Arabesques “the little story of the Great”.

The French newspaper [L’Humanite](#) publishes an article by Maurice Ulrich who writes, “Under his (Sokhiev) leadership, the links between France and Russia have tightened considerably, giving rise to a convention concluded until 2021 with the Bolshoi and which thus ensures a future, at least until that date but probably well beyond , to these Franco-Russian Musicales of which this is the first edition.”

The French news journal Le Journal Du Dimanche publishes a long article by Alexis Champion headlined “A Russian In Toulouse. Amitie Tugan Sokhiev, Musical Director of the Bolshoi and Capitol Orchestra, launches a new festival in the Ville Rose”. “Celebrate the cultural connection between our countries. This strong friendship explains why the artist and the municipality are launching today Les Musicales Franc-Russes a brand new festival inaugurated on February 22 at the Halle au Grain with The Damnation of Faust.” (Scanned copy of article available upon request at the press department)

The French online specialised opera news publication [Forum Opera](#) (France) publishes a review by Clément Taillia who reviews the Bolshoi Orchestra and Choir at the Paris Philharmonie in a programme of Rachmaninov and Borodine. “Organised in Toulouse until March 19, the first edition of Franco-Russian musical escaped to Paris for a weekend. While the programming, as stated on the homepage of the dedicated website, is intended to be ‘eclectic’, it is largely based on the personality of the music director of the Capitol National Orchestra

and the Bolshoi, Tugan Sokhiev. We cannot complain after seeing last Sunday’s concert at the Philharmonie.” She asks for a second edition. “The Bolshoi Orchestra brings with it an unqualified commitment, which Tugan Sokhiev organises as master, always succeeding, behind the profusion of the sound mass, to make the speech readable. In addition, the Jester’s Dance from Rimsky-Korsakov’s Snegourochka makes the pleasure in the room roar: strongly recommend a second edition!”

The French online specialised culture news publication [Culture 31](#) publishes a report by Hubert Stoecklin. “The first edition of the Franco-Russian Musicales has come to an end.” “... The Orchestra and its closing concert was a great moment of transmission of the love of music. All this is beautiful, moving, but when the Bolshoi troupe arrived nothing more was as before. We knew with Tchaikovsky’s Maid of Orleans how Tugan Sokhiev can galvanise his troops. The concert last year was dazzling with the discovery of the one that would return to the Capitol in the Bruneilde of the century: the Smirnova. The three concerts of the Bolshoi forces who came to life at the invitation of the Great Performers, will be remembered as a beacon. Because it is easy to say once things are done and success has been there. Yet it was necessary to dare to invite such a large team (more than 200 musicians and singers) and fill three consecutive nights the vast Halle-aux-Grains.” “It is a true musical friendship between peoples, much stronger than political quarrels. Passion shared — here are the key words of these Musicales Franco-Russes 2019.”

The weekend edition of the Australian newspaper [Courier Mail](#) publishes an article by about the Bolshoi Ballet and features a photo of on its front cover:

The Bolshoi dancers Yulia Stepanova and Artemy Belyakov in Spartacus

The Courier Mail Weekend cover

Caption: Ballet and Dance Coup: Behind the Scenes of the Bolshoi Ballet and why it is the hottest ticket in town.

The Courier Mail Weekend publishes an article by Phil Brown who writes about the backstage secrets of the world famous Bolshoi Theatre. “Russia’s Bolshoi Ballet is steeped in more than two centuries in history. After a successful tour here in 2013, the company is returning to Brisbane for an exclusive season. Queensland only! From 26 June to 7 July 2019.”

The four page feature article includes many photos and is titled Back Stage at the Bolshoi. “The power and the passion of the world’s most famous ballet company is revealed to Phil Brown when he visits Moscow ahead of the Bolshoi’s exclusive Brisbane tour.” “The Bolshoi Ballet is, in turn, a national treasure. When it tours, the dancers are effectively ambassadors for their homeland and the company is a great source of



The Soviets might have ended the reign of the Tsars but despite an initial push by those to close the theatre, it continued. In fact by 1922, the Soviets' many concessions were all taking place at the theatre and it was from the Historic Stage that the formation of a new country - the

Red Square where you can gaze at Lenin's Mausoleum, one of the city's most famous attractions. Lenin, embalm- ed, lies in state there just beyond the Kremlin Wall, and a viewing is short and sharp as soldiers march over him while tourists and locals alike are ushered through in silence.

Each act is styled to suit the storm it reflects and the time of day. Act I, *Thunder*, is Russian imperial ballet at its best and most

One way or another the Russian government has always supported the Buddha, according to Mukhar Vaisie. "Before the Revolution the Tsar supported it, after the Revolution the Soviets supported it and thank God we are still supported, so we are happy," Vaisie says. "But that fact gives us a higher duty and responsibility."

At age 11 in 1941, as the Hollywood bruffin considered

act is unveiled, applause erupts even before the dancing begins.

We're fortunate to have both productions coming to Richmond. Both are accessible, which means you don't have

The only real threat to the Theatre was the Nazis, who never quite made it to Moscow but did manage to hit a bomb onto the Bolshoi Theatre in 1941. It took out a front section which was promptly repaired.

Like the Bobbili Theatre, the hotel was built during the days of imperial rule but it also became much valued by the Soviets who used it as a home and they held meetings here, as they did at the Bobbili.

to be a ballet aficionado to appreciate them, and both are family-friendly. The Through regional circuits they will be seen well beyond Brisbane.

You may not get to see those ballets in the magnificent Malthus Theatre but you will be seeing the best dancers in the world, and the Rishbeth's excellent sets, to be shipped to Queensland ahead of the company, which

DEALING WITH TRADITION

During my work in Moscow I visit the Bolshoi several times and then meander around, taking in the Kremlin, which is inconceivable (the scale is mind boggling), and

My second must-see show is a Saturday night performance of *Jewels*, featuring choreography by the great George Balanchine, co-founder of the New York City Ballet. *Jewels* was inspired by Balanchine's encounter with the Arpels' jewel collection in France. Coincidentally there is a swish Van Cleef & Arpels store just behind the Bolshoi in an exclusive history retail precinct where Maybach limos stop.

And when they do – cue the kangaroos! ■
UPAC International Series 2003, October dates, June 26 – July 2;
www.upac.org.au

Russian pride, as ballet director Makhar Vaziev confirms when we meet in his office: 'It's a symbol of the nation. And when we tour we are on a cultural mission. The Bolshoi is very important and people tend to say, if everything is fine with the Bolshoi, then everything is fine with the country.'"

The 23 March edition of the Northern Star newspaper (Australia) Weekend magazine also features a photo of the Bolshoi Ballet on its cover and republishes the article by Phil Brown titled Backstage at the Bolshoi. (Copy of the article available at the theatre press dept. upon request)

The specialised Australian dance magazine [Dance Inform](#) publishes an article by Tamara Searle about the Bolshoi Ballet's upcoming tour in Brisbane and the leading soloists Maria Vinogradova and Igor Tsvirko taking part in it. "Queensland has the good fortune of a visit from one of the most renowned ballet companies in the world this June. Queensland Performing Arts Centre is presenting a season of two iconic works by the Bolshoi Ballet in Brisbane. *Jewels* and *Spartacus* represent the living history of Soviet ballet."

World media mention the Bolshoi in connection with the BraVo Awards ceremony held at the theatre's Historic Stage.

The UK daily newspaper [Daily Mail](#) (UK) publishes an article by Connie Rusk and a photo gallery and a video of the BraVo International Classical Music

Awards at the Bolshoi Theatre in Russia. “Helen Mirren graced the red carpet in a floral embroidered gown as John Travolta displayed his shaven head at BraVo Classical Music Awards in Russia. Helen Mirren ruled the red carpet at the BraVo International Classical Music Awards at the Bolshoi Theatre in Russia.”



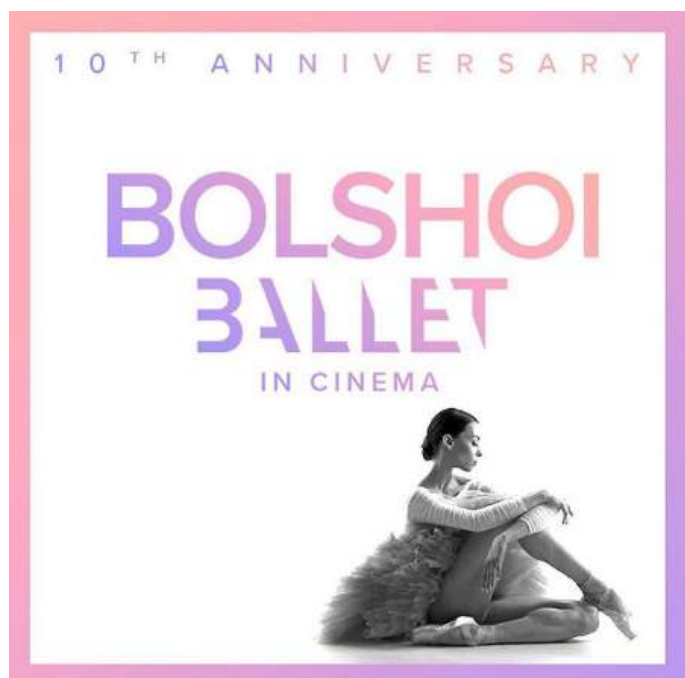
Helen Mirren with John Travolta at the BraVo International
Classical Music Awards at the Bolshoi Theatre

The March edition of the UK monthly specialised dance magazine *Dancing Times* publishes *Flight of the Terpsichore* — another instalment of the series about Soviet Ballet by Gerald Dowler which highlights the historic 1956 London season of the Bolshoi Ballet at Covent Garden. He describes the Bolshoi tour as

“a turning point in cultural relations and the first major showcase of Soviet Russian dance in the West.” The tour opened with Romeo and Juliet on 3 October. Maya Plisetskaya was refused permission to go on the tour. Galina Ulanova was the main star of the season and as Dowler says “that first night passed into legend.” “By the time the season had closed on 29 October she had danced on 13 occasions.” The Bolshoi also performed Swan Lake, Giselle and The Fountain of Bakhchisarai.”

Foreign media and online publications announce upcoming screenings of Bolshoi Ballet productions in local cinemas.

[Cyprus Mail](#) announces upcoming screening of Bolshoi's Sleeping Beauty in local cinemas in an article by Eleni Philippou. “At 27, Olga Smirnova has become the Prima Ballerina with the Bolshoi Ballet, the youngest of the Bolshoi Principals. A ‘truly extraordinary talent’ is how The Telegraph described her back in 2013 and the Cypriot public will soon get a chance to indulge in not only her gracefulness but in the enchanting tale of Sleeping Beauty.”



The Turkish daily newspaper [Daily Sabah](#) reports the opening of the Russian-Turkish Year of Culture at the Bolshoi on April 8. Turkish President Erdoğan will attend the inauguration of the 2019 Turkey-Russia Culture and Tourism Year at Moscow's famous Bolshoi Theatre after attending the Turkish-Russian High-Level Cooperation Council (ÜDİK) meeting. The president will also watch the Troy opera at the Bolshoi Theatre.

Briefly

Many international media report the release from house arrest of Kirill Serebrennikov. Many of the articles mention his production of Nureyev at the Bolshoi Theatre.

The international newswire [AP](#) (Associated Press) publishes an article by Vladimir Isachenkov “An acclaimed Russian theater and film director was freed from house arrest Monday, a verdict that follows long-time calls for his release from prominent cultural figures worldwide. The Moscow City Court overturned a district court's decision to extend the house arrest for Kirill Serebrennikov, and ordered him freed on his own recognizance and requested that he not leave the Russian capital pending completion of his trial. Two of his associates were also freed from house arrest.” “Serebrennikov's ballet about dancer Rudolf Nureyev premiered in Moscow's Bolshoi Theater when he was already under house arrest, and his film “Leto” (Summer) about the country's Soviet-era rock scene was shown at the Cannes Film Festival last year despite his absence.” The article is republished in many international media outlets AP Associated Press (republishation ABC News).

[The BBC News](#)

[The Independent](#)

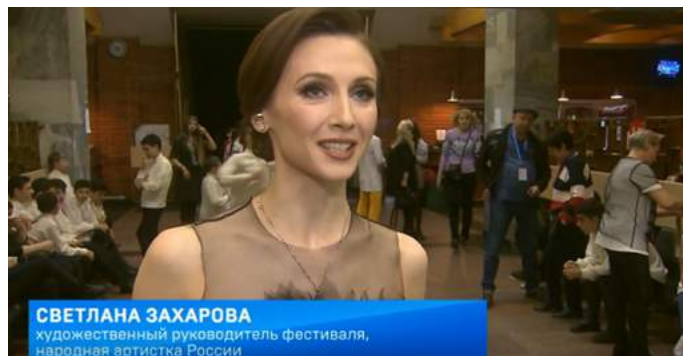
[The New York Times](#)

[The German newswire DPA](#)

[The French newspaper Figaro](#)

The 5th charity festival of children's dance Svetlana was held in Rossia Hall on March 30. The spearhead, promoter and art director of the festival is the Bolshoi ballet prima, National Artist of Russia Svetlana Zakharova.

Children's choreographic groups of classical, modern and folk dance come to the festival from all over Russia. This year the capital hosted 19 teams — more than 800 participants.



The festival of children's dance Svetlana was held in Moscow / [Rossia-K](#)

“Of course, style is important at Svetlana festival yet the love to dance prevails. Those who cannot go without dancing come here. Having been there only once, they dream of coming back. ... The widest variety of dance is present here — from ballet to variety to folk. ... Companies from all the country seem to be here. //

On the eve of the festival Svetlana Zakharova was the guest of [Rossia-K studio](#) (“Children’s Energy Is Incomparable.” An Interview With Svetlana Zakharova. Culture News, air of March 29, 23:40).

YOP students [Elmira Karakhanova](#), [Victoria Karkachyova](#), [David Posulikhin](#), Alexander Shirokov performed at [Rakhmaninov Russian Conservatory](#) in Paris on Sunday, March 24 (at 16.30 CET) and on Monday, March 25 (20:00 CET), within Young Voices of Bolshoi concert series held in French capital and in the region Provence-Alps-Cote d’Azur.

On March 22 an exhibition [Unknown Stravinsky: A Story of a Voice](#) (in honour of the 175th anniversary) dedicated to life and works of the famous opera singer Fyodor Stravinsky, father of composer Igor Stravinsky, opened in Maria Yermolova’s Memorial house.

On March 25 the winner of 12 international contests including those of Chopin in Warsaw and Tchaikovsky in Moscow Lucas Geniušas played a solo concert at Tchaikovsky Concert Hall. [Colta.ru](#) publishes an interview with the pianist. The concert programme included Chopin, Tchaikovsky and 12 preludes from Leonid Desyatnikov’s Bukovina Songs. On the eve of the concert the musician told Grigory Krotenko of Colta.ru about his idols and favourite music, his family and depression, the Tchaikovsky competition and relationships with Debargue and Gergiev.



Lucas Geniušas and Leonid Desyatnikov.
Photo from the pianist’s private archive

An [International Ballet Festival](#) was held at Mariinsky Theatre on March 21-31. [The programme](#) included various productions from Petipa’s masterpieces to contemporary works.

The festival opened with the Russian premiere of the ballet Push Comes To Shove by the renowned American choreographer Twyla Tharp. The ballets Serenade by George Balanchine and At Night by Jerome Robbins were performed. There was also the world premiere of a ballet to music by Mick Jagger staged by the ABT dancer Melanie Hamrick.

The 6th Trans-Siberian [Art Festival by Vadim Repin](#) opened on March 21 in Novosibirsk, [TASS](#) reports. The festival will also come to Krasnoyarsk, Samara, Moscow, St Petersburg, Tomsk and other cities. The foreign part of the festival will be held in USA, Japan, South Korea, Germany, Austria and France. Russian audiences will enjoy three premieres: Sea Music by Boris Lisitsyn, Don Juan and Leporello by German composer Enjott Schneider and a Violin concerto by Alexander Raskatov dedicated to Vadim Repin. The Festival ends on April 22.

Vadim Repin in the Main Role programme at [Kultura channel](#)



Vadim Repin. Photo by IZVESTIA/ Andrei Ershtrem

Moscow museums, galleries and exhibition halls offered free admission on March 24 in honour of the Culture Professionals’ Day. The 83 city venues took part in the campaign including the Bolshoi Theatre Museum exhibition Museum And Theatre. 100 Years Together (1918-2018) at the New Manege, [Vechniyaya Moskva](#) reports.

An Engineer With A Flute — special ambassador of the RF president for international cultural cooperation Mikhail Shvydkoy writes in [Rossiiskaya Gazeta](#) about the problems of artistic and — most of all — musical education of Russian children: “The issue affects lots of children and their parents, a wide social strata con-

sisting mostly of not very well-to-do families including those below the poverty line. In more than 250 years a unique artistic education system has been formed in Russia producing highly professional results.”

Mikhail Shvydkoy spoke about awarding the TPU Prize Golden Mask to the legends of theatre in the beginning of his talk-show Agora live on [Rossia-K](#) (March 30, 21:0). He also recollected the words of one of the prize winners Alexander Zbruev “So sad the great era is passing away...” and Grigory Gorin’s saying “Giants have disappeared, only Lilliputs are left...”. The episode was aired under the title Fin De Siècle?

Director Alexander Molochnikov took part in Shvydkoy’s talk-show. Film director Vladimir Khotinenko, director and artist Dmitri Krymov, film director Andrei Khrzhanovsky, writer Dmitri Bykov, playwright and curator of Gogol-Centre Valery Pecheikin took part in the discussion at the studio.

[The programme is available on YouTube](#)

In St Petersburg the artists of the Imperial Porcelain Factory presented an exhibition Porcelain Ballet, [Kultura channel](#) reports. More than 60 items — vases, dishes, tea sets and figurines of famous dancers in important roles are exhibited. Galina Ulanova in Red Poppy ballet. Maya Plisetskaya as Odille in Swan Lake.

Nikolai Tsiskaridze as Siegfried in the same ballet.



A figurine of Maya Plisetskaya as Odille in [Swan Lake](#)

On April 13 in Berlin the Staatsoper Unter den Linden presents the premiere of Prokofiev’s opera [The Betrothal in a Monastery](#) by Dmitri Tcherniakov. The project’s music director is Daniel Barenboim. Costume designer — Elena Zaitseva. It’s their 5th joint project. The premiere involves many Russian singers: baritone Andrei Zhilikhovsky will sing Ferdinand, Aida Garifulli-

na will appear as Louise, tenor Bogdan Volkov — as Antonio and mezzo soprano Anna Goryacheva as Clara. Stephan Rügamer will appear as Don Gerome, Goran Jurić as Mendosa and Maxim Paster as NN. Violeta Urmana will appear as the Chaperone.

[Staatsoper Unter den Linden website](#)



Dmitri Tcherniakov and Daniel Barenboim at The Betrothal in a Monastery rehearsal.

Photo / [Staatsoper Unter den Linden](#)

On April 2 Russian audiences had a chance to listen to [The Legend of the Invisible City of Kitezh](#) by Dmitri Tcherniakov within the festival Rimsky-Korsakov 175 at Mariinsky Theatre. (Conductor — Valery Gergiev.)

[Ekran I Stsena magazine](#) publishes a review on the Paris premiere of Dmitri Tcherniakov’s production of Les Troyens by Hector Berlioz at Opera Bastille — “the longest, the most complex and perhaps most important scores in the whole history of French opera.” The author of the review Ekaterina Belyaeva announces the director’s next work in Paris: “Dmitri Tcherniakov will return to Paris in 2021 with nothing less than The Queen of Spades — that very opera he was ‘escaping’ for so many years.”

The traditional Night At The Theatre took place in Moscow in the eve of the International Theatre Day, May 27. The event held at the Manege was live-streamed

on the official website of Moscow Major. Sleep To Music And Free Performances – A Theatre Night Guide by [Moskva 24](#).

Within The Night At The Theatre programme Minor Stage of Stanislavsky Musical Theatre hosted the screening of Verdi's Troubadour staged by Dmitri Tchernyakov at La Monne theatre in Brussels in 2012

[Russian Ballet Icons Gala 2019](#), held traditionally on March 31 at London Coliseum. The gala is held annually in London since 2006. The programme includes classic masterpieces and works of renowned modern choreographers inspired by Russian ballet traditions.

Russian Ballet Icons Gala ended with a gala dinner at Savoy, Russian and British ballet stars and celebrities were present, [Kommersant UK](#) reports.



The gala was sold out, reports by [Kultrta TV-channel](#), [TASS](#), [Rewizor.ru](#)

British daily newspaper [The Times](#) publishes its News-In-Pictures selection including a shot from Russian Ballet Icons programme.

The list of applicants for the position of the director of Palais Garnier after the departure of Stéphane Lissner has been reduced to 10 names, [Orpheus](#) reports. German manager Christina Schepelmann leaves the short list of applicants having signed a contract with Seattle Opera. After several years of work at Barcelona Theatre Liseo, Schepelmann returns to the USA where she was the head of the Washington Opera for 10 years. She is also known as one of the leaders of the project launching the Royal Opera in the Sultanate of Oman.

[The Canadian theatre website reports the same Christina Schepelmann on Twitter](#)

On March 21-30 Théâtre des Champs-Élysées showed a chamber opera by Richard Strauss [Ariadne auf Naxos](#) staged by Katie Mitchell. The production first presented in last July at Aix-en-Provence Festival has a new cast now.

A round-table discussion of classical music of the 1960s was held at the State Art Studies Institute, [Rossiyskaya Gazeta](#) reports.

“It is a fact that the works of major composers of that time — Nikolai Karetnikov, Boris Tischenko, Aldeemar Karamanov and others — are still mostly terra incognita.” Music expert Tatiana Frumkis and poet Olga Sedakova spoke about the fate of musical art and poetry of that time.

The first soloist of the Bolshoi ballet, art history PhD [Daria Khokhlova](#) and ballet dancer [Dmitri Umnikov](#) were on the jury of the 2nd Transregional Festival Competition of Creative Initiatives New&Promising (NIP) which had its final at Moscow CPSRI on March 29.

The festival was organised by Roskulturproject, RANEPa and NCO Kulturnye Ludi. The contest involved creative young people and experts eager to share their innovative ideas and original developments. Participants from 20 cities of 12 regions of the country presented their projects. [IvanovoNews](#).

The [18th International Ballet Festival Mariinsky](#) has ended in the northern capital.

On April 3 the Mariinsky Ballet and Symphonic Orchestra led by Valery Gergiev gave a gala at Moscow concert hall [Zaryadje](#).

On April 4 they presented a concert version of Richard Wagner's opera [Parsifal](#) at the same venue (soloists Yulia Matochkina, Mikhail Vekua, Alexei Markov, Yuri Vorobiev, Mikhail Petrenko, Vladimir Feliauer).

On April 3 [Rossia-K](#) showed within its 20th Century series the programme Muslim Magomaev. The First Solo Concert. 1963. The foreword by National Artist of the USSR Tamara Sinyavskaya.



The First Solo Concert of Muslim Magomaev at Tchaikovsky Concert Hall On November 10, 1963, on [Rossia-K TV channel](#) (April 3, 01:05)

“On November 10, 1963, there were so many people trying to get inside the Tchaikovsky Concert Hall that, according to witnesses, the entrance doors were swept down,” the announcement says. “Muslim Magomaevo whose performance the posters announced was already well known. ... Many years later in his book the singer would describe that evening and his feelings: ‘I was completely beyond space and time then... The concert had 3 parts. I sang 23 pieces instead of 16 included in the programme. I don’t know if I won Moscow with that first solo concert. Yet what I felt for sure was that I had overcome a certain border of doubt ... I would never retreat to that shore of youth diffidence.’”

Unfortunately, we have no full record of the concert. There are only the 1st part and one song from the second left. Yet the atmosphere of the audience’s love and acknowledgement to Muslim Magomaevo can be felt fully by today’s spectators.”

The concert recording is available on [YouTube](#).

[Israeli Opera in Tel-Aviv](#) starts running performances of a new production of Puccini’s *Tosca*.

This is the reconstruction of the first Roman production of 1900. The guest soloist of the Bolshoi Opera Nazhmiddin Mavlyanov appears in six performances of the series as Cavaradossi. It is the 11th *Tosca* for the singer.



Nazhmiddin Mavlyanov as Mario Cavaradossi, an artist, Yair Polischouk as the Jailor, *Tosca* at Israeli Opera.

Photo / [Facebook](#)

Kirill Serebrennikov won the Nika Prize for the Best Director’s Work for the film *Leto*. The movie tells the story of the rock-singer Victor Tsoi’s first steps in music and his creative environment.

[TASS](#)

[RBK](#)

[Rossiiskaya Gazeta](#)

[Nezavisimaya Gazeta](#)

[Runews24](#)

and about 50 other resources.

The 10th International Rostropovich Festival took place in Moscow from March 27 to April 3.

The opening and all festival events were covered by [Rossia-K](#) the 1st concert was on the air on [Sunday evening](#), March 31 (22:15–23:45).



The opening of the 10th International Rostropovich Festival. Yuri Temirkanov and Merited Artistic Group of Russia the St Petersburg Philharmonic Academic Symphonic Orchestra, March 27. Photo by Natalia Vinogradova

Christa Ludwig — a unique dramatic mezzo soprano with an incredibly long career and wide scope of repertoire — was the hero of [Rossia-K’s](#) Enigma programme (Thursday, April 4, 21:35; April 5, 15:40):

“Christa Ludwig had been the queen of the European musical stage since her debut in 1946 till her last performance in 1995. She had no competitors through all those years since it’s impossible to compete with an inimitable. Even on the eve of her 90th birthday she was so vigorous it was unbelievable if not seen with your own eyes, and the best chance to do so is to watch our big interview with her,” the announcement says. The author and presenter — Irina Nikitina.

April 7 — the last day of the photo exhibition [A Day In A Museum](#), at Multimedia Art Museum within the international biennale Fashion And Style In Photo-2019.

Ekran And Stsena reports: “The author — Gérard Uféras (his pictures included in the book about the Bolshoi reconstruction.) Uféras shoots opera and ballet. His new project deals with museums. The more so

since a contemporary museum presents various performances, concerts, screenings and other cultural events. In this project Uféras acts as an artist, a researcher, a keeper of traditions and a witness. Sophisticated, mischievous and curious at the same time.”



Gérard Uféras. “Palais De La Découverte, Paris, February 2017” — A Day In A Museum at [MMAM](#) till April 7



Eleonora Sevenard after her debut as Swanilda with Ekaterina Krysanova and Denis Rodkin, the New Stage, March 24. Photo/Instagram

Social networks



Makvala Kasrashvili fan с Makvala Kasrashvili находятся в Большой театр России / Bolshoi Theatre of Russia.

Вчера в 12:56 · Москва · 🌐

Музыкальный фестиваль, посвященный 138-й годовщине со дня рождения П.И. Чайковского.
Солисты Большого театра СССР Маквала Касрашвили и Алексей Масленников,
25 мая 1978.



[Makvala Kasrashvili fan](#)



Valery Lagunov on [Facebook](#):
“German tour in 1964: Marina Kondratieva, Nina Timofeeva, Nina Chistova and Maris Liepa!”



Supper at home, during the rehearsal time before *Paradise Lost* was completed, for Roland Petit, Rudolf Nureyev, Margot Fonteyn and Zizi Jeanmaire (photograph by Keith McMillan).

Excellence in Dance

Debuts

Coppelia

March 23 (12:00)

Daria Bochkova as Swanilda

Denis Zakharov

March 24

Eleonora Sevenard as Swanilda

Manon Lescaut

March 22

Aluda Todua first appeared as Sergeant Lescaut.

March 23

The permanent guest soloist of the Bolshoi, leading soloist of Astrakhan Opera Ballet, Merited Artist of Russia Elena Razgulyaeva for the first time performed the main role at the Bolshoi.

La Boheme

March 29

Matteo Lippi debuted in Vesperini's production as Rodolfo

Anastasia Sorokina as Musetta.

Denis Makarov as Colline

Don Pasquale

April 3

Italian baritone Marco Filippo Romano first ap-

peared at the Bolshoi in the main role (April 4 also).

Guest soloist Vasily Ladyuk as Dr. Malatesta

Iolanta

April 6 (19:00)

Ilya Selivanov first appears as Vodemont in the Bolshoi production.

Swan lake

April 10

Klim Efimov first appears as Prince Siegfried, Marco Chino as the Evil Genius.

Cast alterations

Coppelia

March 22 – Artem Ovcharenko replaced Ruslan Skvortsov as Frantz.

La Boheme

March 28 and 30

Davide Giusti as Rodolfo

Dinara Alieva as Mimi

Konstantin Shushakov as Marcello

March 29 and 31

Matteo Lippi as Rodolfo

Maria Mudryak as Mimi

Aluda Todua as Marcello

Don Pasquale

April 4 – Alexei Tatarintsev replaced Yijie Shi as Ernesto.

Schedule alterations

On March 22, 23 (12:00 and 19:00) and 24 there were 4 performances of *Coppelia* instead of the previously announced ballet *The Hero of Our Time*.

Birthdays

March 22 – prima ballerina of the Bolshoi, Merited Artist of Russia Ekaterina Krysanova



Ekaterina Krysanova as Catarina, *Taming Of The Shrew*.
Photo by Evgeniy Matvienko

March 22 — Radu Poklitaru, choreographer, creator of the theatre Kiev Modern Ballet. He staged *Romeo and Juliet* by Sergei Prokofiev in 2003 and *Hamlet* to music by Dmitri Shostakovich in 2015 (Together with Declan Donnellan and Nick Ormerod), as well as a one act ballet *Ward #6* to music by Arvo Pärt (2004).

March 22 — one of the most renowned contemporary choreographers Christopher Wheeldon who staged *The Winter's Tale* ballet at the Bolshoi (premiere of April 4). In 2007 Wheeldon staged the *Misericordians* ballet to music by Arvo Pärt at the Bolshoi.



Christopher Wheeldon

March 23 — prima ballerina of the Bolshoi, Merited Artist of Russia Anna Nikulina.

March 23 — composer, violinist and conductor Ludwig Minkus. He lived and worked in Russia for many years. In 1861-1872 he was a concert-master of the Bolshoi Orchestra. Petipa's co-author, music to ballets *Don Quixote* and *La Bayadere* (1861-1872).

March 24 — Merited Culture Professional of the RF, a prominent tutor, professor Svetlana Nesterenko. Since 2009 — a mentor of the Bolshoi Youth Opera Program.

March 24 — opera and chamber singer, National Artist of the USSR Ivan Kozlovsky (1900-1993)

January 27 — cellist, conductor, National Artist of the USSR Mstislav Rostropovich (1927-2007)

March 27 — International Theatre Day

March 28 — the day of the foundation of the Bolshoi Theatre (1776)



The first house of the Bolshoi (Petrovsky) Theatre, 1780

March 29 — ballet dancer, ballet-master, National Artist of the RF Vasily Tikhomirov (Mikhailov) (1876-1956). 1900-1935 — ballet-master of the Bolshoi. 1925-1930 — in charge of the Bolshoi Ballet.

March 31 — great theatre and art impresario Sergei Diaghilev, founder of Russian Seasons in Paris and the Ballets Russes company (1872-1929)

March 31 — set designer, painter and graphic artist Sergei Bakhrin; 1995-2000 — chief designer of the Bolshoi.

April 1 — composer, pianist, conductor Sergei Rachmaninov (1873-1943).

April 2 — ballet-master of the Bolshoi, soloist working under contract Anna Antropova

April 2 — ballet dancer, ballet-master, dance theorist, founder of the Paris Choreography University and the University of Dance Serge Lifar (1905-1986)

April 4 — outstanding choreographer Pierre Lacotte. In 2000 he staged the ballet *La Fille du Pharaon* especially for the Bolshoi Ballet. In the season 2017/18 its revival was presented (first performance on July 19,



Serge Lifar

2018). In 2013 Lacotte made a new version of the ballet Marco Spada, he once created for Rudolf Nureyev.

April 8 — opera singer (romantic mezzo soprano), National Artist of the USSR Maria Maksakova (1902-1974)



Pierre Lacotte at curtain calls with Olga Smirnova as Marchesa Sampietri and Evgenia Obraztsova as Angela, Marco Spada, 2013. Photo by Dmitri Yusupov



Maria Maksakova as Spring (Snow Maiden by Rimsky-Korsakov) Moscow. 1927